



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

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# Newsletter

September 1997

## Submitting Myself To Clay - A Chat With John Leach

*On a balmy evening in May I was fortunate enough to spend a few hours with John Leach. What follows are a few excerpts from our conversation. Karen Opas*

My first memory of clay is the time when, at about four or five years old, it would be a Sunday treat to walk across the fields, over the stiles to the Leach Pottery at St. Ives. My brothers and I would watch Dad finish off some pots and then we would have a little go on the wheel ourselves.

It was just a wonderful experience to be given a lump of clay and a tool. It was the ultimate, we thought we'd almost reached adulthood. Father, of course, had to kick the wheel for us. And that is my first memory of clay. I still have some of my first pots, little hand-built pinch pots.

That interest stuck with me, at least as much as these things do from age seven to eight. But when it came time to think about what I was going to do to earn my living, I kept homing back to wanting to be a potter.

At seventeen I started my apprenticeship, the first few years with my grandfather, finished that at twenty-three and then got married. My grandfather gave me critiques when I really needed them, even though they were momentarily disastrous for me. He really put me in my place when I was younger and arrogant. He got me thinking afresh, told me to get rid of my ego and submit myself to clay. I have tried to do so, tried to make work that comes from the heart.

Continued page 9...



John Leach and Pots

## Editor's Notes

\*\*\*Welcome to autumn. I hope that we all had a good summer, short though it was. It must be the rain drumming on the windows that creates a certain melancholy within me. And, listening to CBC this week, it is impossible to escape the death of Diana, Princess of Wales. There is a morbid fascination to it all, but I can say nothing that will not already have been said a thousand times. I do wonder if she liked pots?

The palaces of royalty are probably somewhat short on stoneware or earthenware. I imagine them filled with the best that Europe's great porcelain producers had to offer. Dinner sets that are carefully washed in special rubber-lined sinks to avoid breakage. Ornate gigantic vessels, every piece of surface covered with gilded pastoral scenes. Not to my taste, but there is a certain guilty pleasure to be found in the sheer, frenetic decorativeness of it all.

\*\*\*I had an interesting summer that included an operation with lots of stitches, becoming an aunt and a complete change in my studio partners. The operation prevented me from making any pots for a couple of months. This sounds like more of a hardship than it actually was, because I hadn't made anything for a few months prior. Perversely, being physically incapable of claywork made me desperately

want to do it. Last week I was able to go into my studio and throw some plates for the guild fund-raiser. I had forgotten how much fun it is to get muddy!

\*\*\*Now, I try hard to at least introduce a clay reference into these notes. So I must warn you that what follows has nothing to do with clay. You may have heard that Vancouver police are running a "Shame the Johns" campaign in a poor area of the city that is primarily residential and also contains a couple of schools. Young girls are regularly harassed by men who have come seeking prostitutes. A fireman who approached an undercover police officer and offered her money for a sex act is now suing the police force for defamation of character after they published his name as part of the "Shame the Johns" campaign.

He managed to convince a judge that he was not guilty of soliciting and was only playing a joke. Do you think his wife and young children found it an amusing jest? If he does possess the community values that his lawyer talked so eloquently about in court (his good guy profession, the aforementioned family, etc.) then he should be thanking the police for trying to provide a safe environment for young children and families like his own. We may not have laws against stupidity, but we do have laws against solicitation for sexual purposes which he should have respected. I fear we in Canada are becoming infected with the American

disease of frivolous litigation. Whenever I think about that woman who was awarded more than a million dollars for burning herself with a cup of McDonald coffee I shudder.

I want my coffee to be hot enough to scald my tongue at the first sip! I want to read the paper for twenty minutes and still have my java be more than lukewarm. I see a dreary future of eternally tepid tea and coffee, to save us from our own potential clumsiness. The ultimately logical conclusion of this attitude comes when we spend our entire lives lying on a soft floor, (no beds, as we might fall out and injure ourselves) eating pulpy, room-temperature mush that won't break our teeth or burn us. And forget about clay. It is dangerous stuff! You can breathe it and scar your lungs. You might slip on it and break a leg. What if you drop a fired piece and cut yourself cleaning up the shards. And we won't even go into the hazards of glaze making. You can read all about that in *Potter Beware...*

\*\*\*On a more positive note, I had a great time at Walter Dexter and Cathi Jefferson's openings. They were both on a Thursday night on Granville Island and, in very different ways, reminded me of all that is best in clay. Cathi's show at Circle Craft and Walter's show here at the Gallery, are up till the end of September.

Karen Opas

## ..... Potter's Guild of B.C. Newsletter Website: <http://www.cwin.com/chome/redhen/Pguild> .....

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer  
Gallery Assistants: Julia Maika, Christina Loch, Melanie Corbin, Monica Brisson-Arce

### 1997 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

### Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40 Business Card Size \$25

### Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Linda Doherty; Vice President: Gillian McMillan; Treasurer: Janet Turpin; Secretary: June Macdonald; Directors: John Cloutier, Les Crimp, Fay Hickey, Deborah Sloane, Deborah Tibbel, Ron Vallis, Laura van der Linde, Frank Turco,

Email: [bcpguild@intouch.bc.ca](mailto:bcpguild@intouch.bc.ca)



## Corner Chair

Greetings to all. I hope you had a great summer. Many thanks those who donated work to the "Too good for the Shard Pile" sale. It was a great success with enough money made to buy a good printer and a new office chair for Jane.

Our summer retreat, at which we had planned to discuss our long and short term goals, has had to be postponed yet again. We are hoping to reschedule it for October.

The fundraising committee met on August 18th to discuss the fundraising role of the NorthWest Ceramic Foundation and how it can serve the Potters' Guild initiatives like *Lottery for Pottery*. It was felt that with greater communication and co-operation, after we consider the Foundations' proposal for organizing *Lottery for Pottery* in the future, it could be successfully handed over.

It is once again time to begin thinking about recruiting new board members as six current directors' terms expire in 1998. Please let us know if you would like to contribute some time to the guild.

Ron Vallis



## Guild Exhibition

We submitted an application to the Community Arts Council of Vancouver for a slot in their gallery exhibition schedule. Out of more than a hundred applications received, ours was one of fifteen accepted. The proposal states that we will put together a juried survey show of current BC Ceramics. This is a preliminary notice so that you can begin thinking about what to submit to the jury.

More details will be announced in following newsletters.

## "Made of Clay" Book

### Update

Watch out for Carol mayer chasing down old potters with her handy new tape recorder. She is attempting to call on everyone that volunteered information. If you have a story to share please give her a call.

Deborah has edited all blurbs received to date, and they have been sent back for your approval. Please send in your revisions by September 15th. Re-edits are being sent back as they are received. We hope to have blurbs completed with your signed approval by October 1st.

A separate sheet is being sent to everyone who has an incomplete file. I have attempted to call everyone on the list. If you don't think you should be on the list please call. I will be away all the month of September but you can leave a message. Blurbs - There are still 5 not yet received. Sign or Mark - There are 26 still missing. If you are on the list you either haven't sent one, or we need a better quality black ink on white paper. Black & White Photo - Still 16 to come in. In fairness to those who were on time, you may send in an updated one. We will use it if it reaches us by September 30th. Mark the back with your name, credit and date it Sept 97. Colour Photo - We will have the final photo shoot early in October. Most of these are re-shoots.

In order to save on casts we are relying on volunteer time. This has put us behind schedule. It is not possible to have the book printed in time for the Christmas market. The next best time to launch the book would be at the next AGM, while *Made of Clay* is occurring. A revised schedule will be sent with the November newsletter. You can reach us at:

Carol Mayer	734 - 0454
Deborah Tibbel	255 - 9602
Linda Doherty	420 0415
KM Studios	874 - 2259
(Photography)	

## Chamber Pots

Do you have any information on the history of chamber pots or know where I should look?

Regards  
David Mitchell  
Email: merskin@ozemail.com.au

*I have heard rumours of a museum in the South of France that is solely dedicated to the noble chamber pot, but have never been able to find an actual address for it. Can any of our guild members help out? Send any knowledge on to me at the Guild and I will make sure that Mr. Mitchell receives it.*  
Editor

## Too Good for Shard Pile

The response to the call for pots for the June sale was overwhelming. The public's urgency to get a bargain was equally staggering. As a result we now have a Hewlett Packard laser printer. It was not anticipated that we would raise more than we needed, but, having done so, we decided to spend the surplus on much needed office equipment. So we also have a new computer chair and cashiers stool. We still had enough left to buy a paper shredder, which will recycle all our used paper into packing material. This is particularly helpful as there is no paper blue box program on Granville Island. The participants have been personally thanked, but we all benefit from their generosity. It is very encouraging when the membership responds with such enthusiasm.

Linda Doherty

## Plates, Please

WE still desperately need plates for the benefit dinner. If you donate them by September 15th you will be entered into a draw for 2 tickets to the dinner (a \$ 190 value). Also, anyone who donates plates will receive a tax deductible receipt.

## "Lottery for Pottery 98"

In order to raised funds for the Potters Guild, the NorthWest Ceramics Foundation is organizing the next "Lottery for Pottery" in the spring of 98. All funds raised will again go towards the book "Made of Clay". This time we are asking all the members of the guild to participate. The first event was so successful we anticipate being able to sell two hundred tickets this time. That means we will need two hundred pots. As before each pot should have a value of at least \$100. Because the Foundation is organizing this time, we can offer tax receipts for the full amount of the donation. Another option would be to pay the artist 50% of the cost, in this case \$40 (cost of a ticket is \$80) This is being considered by the committee and will be finalized by the next newsletter. it's an exciting event to be involved in, as all artists are invited to watch as their pots are being chosen. More details will be forthcoming, just want to give everyone enough time to make a pot or two for this event. Tickets will be available to buy as Christmas gifts. Tickets sold before December 31st will be at a discount.

Linda Doherty

### **Error Alert;**

Gil Stengel and Will Shynkaruk at Utah State University were the people responsible for the study on salt firing emissions mentioned in our last issue. The editor apologizes.

## Letters

Dear Potters' Guild:

What a thrill. For years I looked at those John Leach pots in Robin Hopper's "Functional Pottery". In my mind I felt them over and over, but to pick them up for real was to feel his very soul. And what a thrill to meet the man, who is just as cuddly as his pots. Thanks again to Gillian and all the others who made it possible.

Lynda Jones,  
Falkland, BC.

Dear Karen,

Just received my 10 times a year eagerly awaited newsletter. As I live 750 miles from Vancouver (a one long, or two day drive), the only benefit I get from my membership is the newsletter, to inform me as to what is happening outside our small community of Smithers. A direct benefit of the newsletter is the listings of workshops that I eagerly peruse each winter, and have managed to get to a few over the years. As the summer issue states, my membership is \$40 and the newsletter costs are \$2.64 per issue to send it to me. I calculate you have \$13.60 left over the publishing overhead.

As the newsletter is the only benefit I and, I'm sure, other out-of-towners get, could we be in another category of your membership (\$40 -newsletter only)? If we were in Vancouver and wanted to attend a Guild function, we could pay as a non-member. If the membership for an individual goes up, I would have to once again question whether the newsletter is worth it. Right now, I feel the staff are doing an excellent job, and wouldn't want to let my membership lapse.

Just some thoughts!

Pat Munro,  
Smithers, BC

Dear Pat,

This is an off-the-cuff response, so feel free to file me into tiny pieces. The cost quote in the summer issue did not take into account things like rent for the building, photocopier, stamp machine, fax machine, phone, long-distance calls, Jane's salary, hydro, etc. I am told that our \$40 annually barely manages to cover the real costs. We have decided to charge for newsletters in the Gallery so that we members no longer subsidize more feckless potters!

Out of town members are always welcome to jury into the gallery. Nonetheless, I can certainly understand your point. I personally favour keeping the membership fee as is, without any increases, for the foreseeable future.

Karen Opas, Editor.

## 30 Years in the Cariboo

The Cariboo Potters Guild commemorated their 30th Anniversary in July with a month-long show at the Sationhouse Gallery in Williams Lake. the show featured recent work of present Guild potters, from long-time members to novices. The pieces ranged from dinnerware fired in oxidation, to reduction fired stoneware, raku, sawdust fired work, hand-built sculpture and wall pieces.

The Guild was founded in 1967 as the Creative Pottery Society for the purpose of "stimulating creative work with clay and furthering knowledge, understanding and appreciation of the clay medium". In the early years, the emphasis was on the use of local materials and Guild members undertook expeditions to collect clay and minerals from local deposits. Week-long workshops were held in conjunction with the Potters Guild of BC, the Community Arts Council and the Emily Carr School of Art. Participants learned to dig clay, make pots, test local materials for glazes and build the kilns they used to fire the finished product.

Today the Cariboo Potters Guild has over fifty members. The Guild maintains a studio and gas kiln for the use of its members. The Guild offers evening classes for beginners, brings in professional ceramic artists for weekend workshops and offers demonstrations at its monthly meetings.

Lesley Lloyd

## Hazardous Products Act

Health Canada sent a lovely little colour page showing some examples of pots that do not meet the new safety regulations for pottery. If you want your very own copy or other information contact the Product Safety Office at: (604) 666 - 5003.

Somewhat on that topic was an article in the Globe & Mail revealing the sad fact that your Baccarat lead crystal decanter will leach lead into your scotch and cognac, but that glasses and snifters are just fine, unless you leave the liquid contents in them for several months.

## Guild News

Another summer has come and gone, and while some folks refer to the summer months as 'lazy' I certainly don't think they're potters! The Guild office has been busy over the last couple months with the plate drive for September's fundraising dinner (more plates are still needed, please see notice on page 3); the shard sale and subsequent equipment purchases; continuing with the adjustments from the old financial statements system to the new; and of course trying to squeeze in a week or so of vacation!

Thanks to everyone who brought in their 'seconds' for the shard sale, and to Linda Doherty for organizing the event - as Linda has mentioned in her column, the monies raised have been put to great use in the office!

As mentioned in the last newsletter and in the mailing that went out early August, the Potters' Guild had a complimentary booth at the PNE on Sunday, August 24th. With the help of six volunteers (Martha Melling, Rona Hatherall, Dorothy Kelba, Heather Chapman, Julia Maika, Jamie Gubbins and myself) the booth was intended to be an information source to the public about our Guild and pottery in general.

Unfortunately, the public we hoped for were more interested in where the washrooms were located! Oh well, you have to try these things...

One positive outcome of the PNE booth was that a brochure of the Guild and Gallery was produced for distribution, which we now have in the Gallery. Included in the brochure, which eventually will be produced with photos and one colour like the newsletter, is a membership application form and a form to be on the Gallery's mailing list. This will take the place of the newsletter which has until now been given away in the Gallery free of charge; as of this issue, the newsletter will be priced at \$2.75.

Earlier in the summer, the Guild was pleased to have another workstudy student, Cynthia Cheong, from South Burnaby School. Cynthia spent a great deal of her week in the office on the computer, inputting the membership list into the new system (please notify us of any corrections) and sending out letters to those Gallery

artists whose bios needed updating or for whom we had nothing on file. (A subtle reminder to those of you who have not sent in the requested information!) South Burnaby School is so pleased to have an arts organization willing to host a workstudy student that the Guild can probably expect two or three students a year to come and have an inside look at our workings!

And, lastly, a belated thank you is due to the Shadbolt Centre for the Arts for their work in organizing the John Leach Workshop. We apologize for the oversight of not recognizing the involvement of this important link in the workshop 'chain' in the last newsletter.

## Gallery News

Early in the summer, Rosemary Perry from the New Zealand Society of Potters visited the Gallery. She had brought with her a number of copies of her book *"Potters Beware - Control of Hazards Encountered in Making, Glazing and Firing Ceramics"*. A review by Howard Williams in *Claynews* (March/April 1996) describes the book as a quick and easy reference and should be mandatory reading for every person involved with clay. The book retails in the Gallery for \$12.50.

The fall line-up of Gallery exhibits promises to be an exciting finish to the year. This month, the Gallery is honored to present *"New Works On Clay"* by **Walter Dexter**. Although this newsletter won't be out in time to remind you of the opening, I do recommend a visit to the Gallery before September 28th to see this impressive collection of twelve large, handbuilt vessels. Walter has used the surface of the vessels as a canvas for his revisitation to painting - the layering of glazes gives each piece a textured surface,

## Upcoming Gallery Openings

Thursday, October 2 (6 - 8pm)  
Margaret Hsu  
"Searching"  
October 2 - November 2

Thursday, November 6 (6 - 8pm)  
Kinichi Shigeno  
"Levitation"  
November 6 - 30

Thursday, December 4 (6 - 8pm)  
"Stems, Steins & Servers"  
December 4 - January 4

and the imagery used was evoked by a recent trip to Spain.

Margaret Hsu's "Searching" will follow in October. Margaret creates delicate porcelain teapots, teabowls and other vessels, which all have intricately handbuilt dragons weaving in and out around the piece. And in November, Kinichi Shigeno's "Levitation" will be exhibited in the Gallery. Kinichi says the inspiration for this show came from the spherical shape of our planet; the repetitive detailed images presents a vision of constant flotation, movement with patterns which are unable to be held down.

The upcoming "feature artists of the month" will be: September - Deidre Blackmore, October - Gunilla Ekberg, and November - Pierre Belanger.

Gallery sales have been brisk over the summer, with July's monthly total setting a new record. At the end of August, sales are up 4% over the same period last year, but we are just short of our target to date by 1%.

Jane Matthews

## Gallery of BC Ceramics - Upcoming Submission Deadlines

### October 15 - Deadline for next Jury Session

Submission to include: 6 pieces of work (of the same body of work), typewritten biography and artist statement, typed and number list of pieces with information about the pieces and retail pricing. Non-refundable jury fee: \$25 + GST = \$26.75

### November 21 - Stems, Steins & Servers (Please RSVP by this date)

This exhibit is open to all members of the Potters Guild to submit their goblets, beer steins, jugs, pitchers, trays, etc. Work should be here by December 1st at the very latest! Please call Jane (669-5645) regarding inventory lists and tagging of the work.





# Summer Sale

continued through September....

## Laguna Clays:

Raku	...13.33
Industrial Raku	...13.47
EM 210	...14.50
EM 215	...13.26
B Mix: Cone 5-6	...16.20
Calico	...14.40
Dover White	...16.90
B Mix	...15.78
B Mix with sand	...15.50
Death Valley Red	...13.61
Danish White	...15.36
Danish White-sand	...14.80
Kai Porcelain	...17.46
Kenji Porcelain	...17.67
Rod's Bod	...14.50
Big Pot	...15.10
WSO	...15.33

You get the sale price  
no matter how many  
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sale prices during this sale.  
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Phone: 604-888-3411  
Fax: 604-888-4247  
Hours:  
Monday - Friday 9-5  
Saturdays 9-1

## Seattle Clays:

Raku	...14.33
LF 06 White	...15.08
Red Art Terracotta	...15.78
Dove porcelain	...17.34
Awaji porcelain	...17.23
Midnight Black	...27.16
Alpine White	...15.73
Vaschon White	...14.25
Kenzan porcelain	...17.47
Kutani porcelain	...17.69
Scott	...15.32
Mt. Baker White	...17.33
Turner Porcelain	...17.67
Columbia White	...14.07
Willamette White	...14.42

## Tacoma Clays:

Darcy's RedArt with MICA	...17.50
Darcy's Redart-no mica	...17.50

## 10% off on:

- ..Skutt kilns
- ..Giffin Grips
- ..Laguna Banding  
Wheels

Bagged Materials: 50 lb. bags	
Gerstley Borate	.....23.95
Frit 3124	.....59.00
Frit 3134	.....65.00
Superpax	.....112.50

Tin oxide	.....4.50 - 100 gr.
	.....19.00 - 500 gr.
	.....77.50 - 2 kg.
Cobalt Oxide	.....15.25 - 100 gr.
	.....70.00 - 500 gr.
Cobalt Carb.	.....12.50 - 100 gr.
	.....50.00 - 500 gr.

## Techno Tips

12" plant dollies are ideal to place glaze buckets on -makes transportation of glaze buckets around your studio easy and saves your back. Available at Revy and Home Depot stores -approximately \$8 each in the garden department. The dollies are plastic with rolling casters - I was doubtful they would work but brought one home. They are designed to hold planters full of heavy dirt so their ability translates well to heavy glaze buckets.

Another idea I tried out from a recent Ceramics Monthly was using a rubber non-skid shelf liner (as used in RV's and boats) on the wheel head or on a batt when trimming pots. No need to damage rims with wads of clay, the pot stays put on this rubber base. I have trimmed quite soft clays as well as harder clay using this method and no pots have gone flying off the wheel head -yet!

Heather Cairns

## Potters For Peace

Dear Friends,

If you believe in clay and in tradition I hope you'll support and contribute to Potters for Peace. They are doing an important job with very few dollars. Yours for peace,

Peter Seega.

Here are a few of the projects that Potters for Peace is involved with;

Training Cuban Potters in making ceramic water filters for their Southern Coast water system, which was destroyed by a recent hurricane.

Making large water pots to be buried in the ground for a pre-Columbian dry-land style irrigation.

Assisting disabled potters in El Salvador to make pre-Columbian style ware.

PFP offers technical assistance to;

- a collective in Duale making ceramic water filters that are low cost and reduce infant mortality.
- make energy efficient kilns using homemade bricks and coffee husks and sawdust burners.
- perfecting a coke bottle/borax glaze and alternatives to wood-firing for Nicaraguan Potters.
- helped the Duarte Womens Collective of 14 potters get a 50,000 piece order from Pier One imports, which meant they were able to provide employment to a further 50 potters, as well as hire agricultural workers at double their usual daily wage to process clay.

These are but a few works of Potters for Peace, if you want to make a donation or help in other ways you can contact them at: Potters for Peace

851 Niagara Street  
Denver, CO 80220  
303 377-7998 voice or fax  
Email: potpas@igc.apc.org

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## Pensacola Clay

Six years ago when I decided clay was my life path, I started to read *Ceramics Monthly*. Every so often I'd fall upon an advertisement for Bailey Slab rollers with Peter King standing proudly beside a fireplace he had built and installed. In the September 92 issue of CM (also see Summer 96 issue) an article was written about Peter and the architectural ceramics he was producing. I was intrigued with the amazing concept of forming an immense mass of clay into a permanent immovable part of a place or structure. Well, suffice to say I was hooked and I knew somehow, someday I would find my way down to the Deep ol' South and attend his six day intensive workshops. My dream became a reality this past July.

I arrived in Pensacola, Florida at Peter's studio/gallery/home called Stonehaus. The group was greeted like old friends by Peter King, his brother John King (who has worked with Peter for fourteen years and his loyal team of staff. There was eight of us that attended the workshop, all coming from a vast array of backgrounds and ceramic experience. But we all shared a common thread...a passion for CLAY. There was an immediate magical energy within the group which we used to our advantage, sharing and exchanging ideas, which in itself was very exciting. Together we learned to leave behind and our inhibitions and expectations of clay's possibilities and, thru Peter's guidance, we explored, played and built up new ideas that had us leaving with permanent structures in our mind.

Every morning we were consumed and entertained by a well-organized and very informative slide show of Peter's work, its process and installation, as well as his past students work.

Our focus within the six days was to cover information on: building a fireplace facade, sinks and pedestal sinks, relief tiles and plaster casting, a complete installation on site, box building and columns, business marketing, contracts, pricing and proposals and, finally, water fountains.

The main project was the building of a fireplace facade. Peter had built a maquette

to scale where two inches equalled one foot. This was referred to constantly throughout the construction of the piece. A wood frame was built prior to our arrival that was reflective of the site measurements plus 10% larger for clay shrinkage. The whole wooden frame was then covered in one inch thick slabs of a very soft groggy clay, which we then smoothed down. From here we started to build up the mantle and columns, adding detail points which were, at some spots, three inches thick!

We were able to participate at any time, but were often busy taking photos of the steps, note taking or sketching new ideas for homemade tools. Once the piece was finished we watched Peter cut it into smaller pieces. These had to be carefully considered for firing, installation and reflection on the design. Once cut, the fireplace was slowly left to dry, glaze and oxides were applied, and it was fired once to cone six in his gas kiln.

The other main focus was the installation, a consuming process. "The installation is still the making of the piece", as Peter

would say as he scratched his head. We covered installation considerations and preparations for indoor, outdoor, permanent or semi-permanent, grouts...well, the list is endless.

One student said, "I think architectural ceramics breaks all molds of methodology in clay and yet somehow connects it all together in the end". In general we all felt that architectural ceramics touches all techniques in clay and can be useful to any ceramist. As for Peter and his teaching method - it was refreshing. His merciless energy and desire to share everything he's got was incredibly generous. Every question asked was answered as if it were the most important question of the day. Peter King is a true master of architectural ceramics, a man who, is helping to keep this art form alive. As form - my life with clay will never be the same.

Peter King will be in Vancouver in the spring of 1998. If you are interested in attending his 2 1/2 day workshop please contact Sonya Picard at (604) 278-0864

Sonya Picard



Peter King inside Fireplace with Students



## John Leach Interview, Cont.

I set up my pottery in 1964. I've never gotten sick of clay. I think the whole business of being a potter is a gamble. We are self-employed, without all the insurance and cover. But I'm motivated, I'm a little bit more in charge of my destiny

*Have you found it a challenge to create your own philosophy and identity within the pottery community, when you bear the Leach name? Ed.*

Have I found it a challenge? I was always told by my grandfather that; "We can teach you lots of things, but you've got to go away and make your own pots. Make pots of integrity, for you are your pots." I've tried to do that. Obviously, I'm influenced by my father and my grandfather, and some other influences - early American salt-glazed ware, folk and immigrant pottery - I love that! I'm still learning. You are always a student. If we thought we'd arrived, it would be a pretty desolate situation to find yourself in.

I think I'm lucky, because, being a third generation potter, I'm quite removed from my grandfather's fame. This lets me look with a little bit of objectivity, which was perhaps difficult for my father and uncle, being the sons of such a famous father.

### On Apprentices:

Our apprentices (we've had eight, four males, four females), usually come with some training and skill. Very often they have a degree in something, although not necessarily in clay. We prefer them to be mature and absolutely committed. They're often changing directions in life.

We like to teach them all we can in three years; throwing, handling, firing our wood kiln, etc. By and large, they like our pots and our work ethic. It is a professional business. Nobody here has any other form of income. We are dedicated to the pots. We don't like to compromise on designs and shapes. We also teach them about how to run a business, seeing why it is viable and so on. They must know all aspects, and some of it is drudgery.

To do nice things is life, one has to mix clay, one has to saw wood, stack it and so on. But I think that is right and good. In training our students, we try to be realistic. I'm not romantic, pottery is my job, but I don't want that realism, that pragmatic view to rule out creativity.

I am responsible for a few lives, which can be scary. The plus is teamwork. I like the camaraderie of working together. I'm not quite sure why potters are so good at sharing, but I'm grateful to all my teachers and the other people who have shared their knowledge with me.

Pots have been good to me. I have felt it is hard work, but hard work is good; rewarding and humbling. You can get very excited about a pot, and then it is dashed in the kiln, that final criterion. A pot is no good until it's been fired and then you can find out it hasn't turned out well. But just occasionally, you feel fulfilled. That is what motivates me to keep going. I wouldn't be any good as anything but a potter.

John Leach

## Good Looks...Great Read!



*Why, even cowpokes out on the range stop what they're doing when **contact** rolls around. They like the quality of imagery and intelligent writing about every aspect of ceramics they find on those pages.*

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# contact

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## History of the North West Ceramics Foundation

In 1991 it became clear to the board of the Potters' Guild that the organization was headed towards bankruptcy unless steps were taken to improve revenues. The Guild had already cancelled its scholarship program (two annual awards of \$500) and other programs were at risk. Believing that it would be easier to raise funds with charitable status, the Guild applied to Revenue Canada for certification. The request was denied on the grounds that the Gallery of BC Ceramics was not a charitable activity in that members received substantial remuneration from sales. However, Revenue Canada did suggest that the Guild could create an entirely new organization with purely charitable objectives. The Potters' Guild chose to take this option in the hope that a charitable organization would fund some of the educational programs which the Guild was having difficulty sustaining. The North West Ceramics Foundation was incorporated in June 1993. Careful consideration was given to the make up of the new board. The by-laws of the foundation state that on a board of eleven members at least four will be members of the Potters' Guild and the president of the Guild will always be a director of the the Foundation. The intent was to ensure that the Guild always had a strong voice and that the two organizations, while being independent, would also work in close collaboration.

The Foundation got off to a good start with the help of the Jumpstart Society which donated funds for scholarships. The Jumpstart Scholarship, as it was called, was awarded to Georgina Brandon in 1995 and Julia Maika in 1996.

Shortly after incorporation the Foundation applied for a casino license. The application was denied because the Foundation had not demonstrated sufficient ability to raise funds independently. Disappointed, the board applied for a raffle license and was turned down again for the same reason. Despite these discouragements, a silent auction at the 1995 Made in Clay sale raised \$1000.00.

The Foundation put a lot of energy into the

studio within the brick plant of Sumas Clay products run by the Sumas Indian Band just east of Abbotsford. Fundamentally, the idea was to bring art and industry together in the hope that each would benefit each other. The concept was modelled on the Archie Bray Foundation in Helena, Montana, which also occupies a brick plant. A significant difference was that the plant in Helena had been defunct for many years whereas the Sumas plant was still operating.

The idea was explored with the Sumas Band, which was generally positive about the concept, although it was preoccupied with the long term commercial viability of the plant which was having managerial and marketing difficulties. The Foundation concluded that someone was needed on the ground to advance the idea and for lack of volunteers the scheme was shelved. Shortly thereafter Brent Gloeckler and Leigh Harrying succeeded in getting the brick plant to give them a studio space. Brent described their progress in the last newsletter. Pleased that the concept was proceeding the Foundation offered to donate equipment to the Band for the new studio. To date no response has been received.

The Foundation board met in June to review its history and consider the future. It was evident that since the Potters' Guild and the Foundation had similar goals, the lack of understanding about the division of responsibilities between the two organizations was confusing.

Clearly, in its preoccupation with other initiatives, the Foundation had lost sight of its original mandate to be both a charitable organization and fundraising arm of the Guild and to work in close collaboration with the Guild to determine the purpose of the funds raised. Steps have been now taken to establish better communication and to define a clearer role for the Foundation. To this end Foundation reports will be put on the regular agenda of Guild meetings. In recognition of its charitable status and the ability to issue tax deductible receipts, the Guild has asked the Foundation to take over the *Lottery for Pottery* event which was so successful last year. plans are currently underway to expand the scope of the *Lottery* and make it an annual fundraising event.

Tam Irving

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## Unclassifieds

### **The West End Potters' Club**

is accepting resumes for back-up positions for the Studio Manager's post. Interested applicants should forward letters of interest to: West End Potters' Club Executive West End Community Centre, 870 Denman St., Vancouver, BC V6G 2L8

### **Wanted:**

Used motorized wheel and electric kiln in good working condition. Please contact Michele at (604) 987 - 1581.

### **For Sale:**

Estrin kiln, 10 cubic ft., 208 volts with 3 phase electrical. New elements. \$1000. Computerized. Call Brenda at 224 - 3410

### **I'll buy it**

...need a small kiln.  
Please call Sylvia at 877-1222

### **Through the Fire Sale:**

Contemporary Clay Works, third annual sale & exhibition. Garry Cheneff, Susan Hirst, Denys James, Terry Ryals, Melissa Searcy & Judy Weeden  
September 13 & 14, 10 am to 5 pm  
Visitors are also invited to participate in a raku firing. Follow the North End Rd. to Whims Rd. for Judy Weeden's Country Studio, 125 Primrose Lane, Salt Spring Island. Call (250) 537 - 5403.

### **Mudslingers Clay Studio**

and Loving Spoonful are hosting Project Empty Bowl. For more information on how to help, contact Rochelle at Mudslingers (604) 688 - 2529

### **Wanted:**

used cone 10 electric test kiln. Call Mary Fox at (250) 245 - 3778

### **For Sale:**

55 cu. ft. arched gas kiln, c/w angle and channel iron frame. Full size 9' x 5' x 9'. Approximate weight 1 1/2 tons. Inside dimensions 68" x 40" x 50". Approx. 3500 firebrick, 700 hardbrick. Extras: valves, pipe, 2 propane torches and chimney. Price \$2,500. Phone (250) 838 - 7060

For Sale: 1 oak bar stool, 2 oak chairs, \$20 each. Call (604) 669 - 5645.

## Calls For Entry

### **Asian -Canadian Artists**

Biographical submissions are needed for new Chinese Cultural Centre Resource Library. Contact Saintfield Wong, (604) 687 - 0729.

### **Ceramics: Art & Perception and**

**Ceramics: Technical** seek high quality articles. 35 William Street, Paddington NSW 2021, Australia. Fax 02 361-5401.

### **Mayfair Christmas Craft Show:**

Held November 5 - 9, 1997 at Mayfair Shopping Centre, Victoria. Booths are from \$495 to \$695. Contact Emily Nelson at (250) 477 - 8710 or fax (250) 472 - 67845.

**The Gallery Shop** at the Canadian Clay & Glass Gallery is jurying in new work. Contact Susan Addison at 25 Caroline St. North, Waterloo, ON, N2L 2Y5. phone (519) 746 - 1882 or fax (519) 746 - 6396  
Entry deadline: Sept. 23, 1997

**City of Vancouver** seeks site specific work for Slopes Park. Due to strike, contact Gibson & Varney Public Art Management at (604) 266 - 8289.  
Entry deadline: Sept. 26, 1997

### **Artists & Communities Pilot Program:**

a province-wide juried funding program which supports arts projects that result in artistic works created by artists and community groups working in equal partnership. Contact Gwen Kallio, Artists and Communities Program, Assembly of British Columbia Arts Councils, 201 - 3737 Oak St., Vancouver, BC V6H 2M4 or phone (604) 738 - 3171 or toll free till Oct. 1 1 - 800 - 950 - 1524 or fax: (604) 738 - 5161.

Entry Deadline: Oct. 1, 1997

**Community Arts Council of Vancouver** seeks work for their Holiday Season craft sale, Craftworks. For jury form please send SASE or pickup from: The Community Arts Council of Vancouver, 837 Davie St., Vancouver, BC V6Z 1B7, tel: (604) 683 - 4358 or fax: (604) 683 - 4394.

Entry Deadline: Oct. 4, 1997

**"Greater Midwest International XIII",** Juried from slides, entry fee \$20 (US), Awards of \$1600(US). Send business-size SASE by October 6th to Gallery Director, Central Missouri State University, Art Center Galler, Warrensburg, Missouri, 64093.

Entry Deadline: October 15, 1997

**The Vapour Project** wants to replace planters at service manholes. Contact Cultural Affairs: (604) 871 - 6000 ASAP.  
Entry Deadline is October 3,

**Community Public Art** seeks artists and residents to collaborate on design and creation of community-based public works. Contact: Lorenz von Fersen, Office of Cultural Affairs, City of Vancouver, Suite 103, City Square, Box 96 555 W. 12th Ave., Vancouver, BC (604) 871 - 6005.

Entry Deadline: Oct. 31, 1997.

**Lark Books** seeks entries for upcoming book. Contact Ceramics Competition, Lark Books, 50 College St., Asheville, NC 28801 USA.

Entry Deadline: Nov. 10, 1997

**8th Biennale Nationale de Ceramique** invites all Canadians clay artists to submit sculptures or installations that explore the theme "Espace terre". For an entry form pamphlet tel: (819) 691 - 0829, fax: (819) 374 - 1758 or Email:

galerie\_art.duparc@tr.cgocable.ca  
Entry Deadline: February 21, 1998

## Workshops

**Round House Community Centre** has opened with a brand new clay studio. Classes start October 7th and there is a weekend studio drop-in at \$10 for 4 hours. Call 713 - 1800 or Sue at 731 - 0211 for more information.

**Tom Coleman: Redefining Functionality** ceramic workshop at Metchosin on October 4 & 5, 1997. Tom works on the borderline between the utilitarian and the non-utilitarian, cost is \$100 (includes lunch). Contact Meira Mathison, RR#1 Pearson College, Victoria, BC V9B 5T7 or phone: 9250) 391 - 2420 or toll free: 1 - 800- 667 - 3122.

## Workshops, Cont.

Shadbolt Centre for the Arts:

**Design & composition:** A Hand-Building Demonstration by Laurie Rolland.. \$32.10  
October 19, 10:30 - 4:30

**China:** A Slide Presentation with Takako Suzuki. Admittance by donation.  
October 17, 7:00 - 8:30

**Mosaic Workshop** with John Givens.  
Make beautiful, durable mosaics. \$69.55  
November 8, 10:00 - 4:00

Call 291 - 6864 to register for above.

**Mexico 1997, San Miguel de Allende**  
Limited Space still available. December 4 0-18. Handbuilding instruction, ceramics group studio interchange, choose from photography, drawing, painting, batik, weaving, Spanish, field trips and more. \$1295 - \$1550 includes airfare, bus, room & board. Contact Denys James, 182 Welbury Dr., Salt Spring island, BC, V8k 2L8. (250) 537 - 4906 phone/fax

**Raku Workshop** with Sandra Dolph  
Oct. 18 & 19, 1997 from 9:30 am - 4 pm  
Cost is \$115, includes lunch both days. Students will bring 6 to 8 bisqued pots made from raku clay, size limit of 10" high. Instruction on raku process, kiln construction, safety considerations & post-firing techniques. Throwing demonstrations on large, stretched vessels will also be given. Contact Sandra at Cedar Grove pottery Studio and Gallery, 9720 Porlier Pass Rd., Galiano Island, BC, V0N 1P0. Tel. 9250) 539 - 5814.

**Svend Bayer Workshop** The Potter's Guild of BC and the Shadbolt Centre are hosting this noted English potter. Svend, who apprenticed with Michael Cardew over 25 years ago, specializes in large, wood-fired pottery. During the two sessions, he lectures, shows slides and demonstrates throwing and surface decorating techniques. March 7 & 8, 10:00 - 4:00. \$74.90. To register, contact the Shadbolt Centre for the arts at (604) 291 - 6864.

**Pottery Classes** with Sue Griese at the False Creek Community Centre;  
Children- starts Monday Sept. 15, \$42  
Adult- Starts Monday, Sept. 15. \$95  
These classes are for students at the beginning of their clay career. Contact Sue at 731 - 0211 or False Creek at 257 - 8195 for more information or to register.

## Ongoing Workshops

**Mudslinger Clay Studios** welcomes new members to their drop-in studio in Gastown. Membership fee is \$25 annually with a drop in fee of \$8 for 4 hours. Call 688 - CLAY for information on hours and technical support.

**The Port Moody Centre for the Arts** announces "The Clay Studio Program" a drop-in program designed for people who have some experience in clay. Tuesday days and Wednesday evenings. Cost is \$30 & volunteer time. Call 469 - 4561 for details on any of the above programs.



**POTTERS  
GUILD  
of BRITISH  
COLUMBIA**

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### Potters Guild of British Columbia 1997 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: \_\_\_\_\_

Mailing address: \_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

I/we enclose \$ \_\_\_\_\_

Mail or deliver to:

Potters Guild of BC  
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V6H 3R7

The membership is for the calendar year ending in December of 1997